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A Memorial Volume to Shakespeare and Harvey. Edited by A. C.

JUDSON, J. T. PATTERSON, J. F. ROYSTER. University of Texas Bulletin, Jan. 1, 1917.

Volumes of this sort, of which the year 1916 produced many, probably best justify themselves when they serve as exchanges for uttering varieties of quasi-religious experience. The Texas book very happily strikes this note. Its contributors, who include some most distinguished names, appear to have made the Tercentenary the occasion of an honest self-examination regarding their personal reaction to the phenomenon 'Shakespeare'. The published results, fairly indicative of the breadth and depth of the subject, should suggest a like profitable exercise on the part of other readers.

Professor Manly is incited to piece together out of the myriad hints in the plays a brilliant sketch of their maker's personality—"Shakespeare Himself". Professor Barrett Wendell, again re-reading the entire canon in the solemnity of the three hundredth anniversary, attempts to measure anew the intellectual "Growth of Shakespeare"—employing as his special milestones the two plays of *Richard III* and *Macbeth*, so like in general theme, so dissimilar in power and dramatic effect. Judge R. L. Batts in "Shakespeare, Purveyor to the Public" speaks with elegance of a Shakespeare unsophisticated by academic study. Professor Bright adds a notable discussion of "Rhythmic Elements in English, with Illustrations from Shakespeare," making his new study of the poet the means of a return to his well known investigations into the nature of English prosody. Professor Baskervill, on the basis of *Much Ado About Nothing*, distinguishes between two antagonistic Elizabethan ideals of wit; while Professor H. D. Gray writes of "Shakespeare's Conception of Humor as Exemplified in Falstaff." In "Shakespeare and the New Stagecraft," Mr. W. L. Sowers has brought together some rather inaccessible information regarding the most important recent producers of Shakespeare: Craig, Reinhardt, Barker and others.

The other essays are of somewhat less general appeal. Professor R. A. Law discusses the 'Dying Lament,' a feature in certain ballads old and new, and in related plays. Mr. E. M. Clark presents some little known facts concerning Theobald's early services to Shakespeare in his periodical, *The Censor of Great Britain*, two hundred years ago (1715-1717). Professor E. W. Fay surprisingly

takes advantage of the Shakespearean opportunity to dilate upon "The Stratulax Scenes in Plautus' *Truculentus*"; and the last two papers offer a somewhat perfunctory homage to Harvey's discovery of the circulation of the blood.

The concluding pages of the volume, which record the varied entertainments of the five-day Shakespeare fête at Austin, Apr. 22-26, 1916, contain some very pleasant reading. They serve, however, to remind us sadly how little of the inspiration of such an occasion can ever receive the permanence of print. One may regret also, even in these days of war-economies, that the book itself could not be published in a more durable and dignified form and could not be better printed. An academic publication of two hundred pages should not be marred by a score of grievous misprints; nor should it have been possible to read on page 149, concerning Reinhardt: "The great success of *A Midsummer Night's Dream* in 1905 encouraged him to make Shakespeare prominent in the repertory of the Deutsches Theater," and to read on page 146, concerning the same producer and theatre: "Ever since the remarkable success of his *A Midsummer Night's Dream* there in 1911, Shakespeare has had an important place in the bills of the theatre."

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HEIDENRÖSLEIN

The *Heidenröslein*-question, on which controversy has not ceased since 1870, may not yet be closed, but on one point, at least, there is almost complete agreement: there must have been a comparatively early form of *Heidenröslein*. The song in Paul van der Aelst's collection of 1602 and the earlier single stanza preserved in Regnart and Lechner's Song book of 1586 point to this. Yet, as Dunger (*Zeitschrift f. d. d. Unterricht*, iv, 338 ff.) pointed out, such a song has nowhere been found actually alive in popular tradition.

It may be of interest therefore to draw attention to certain inconspicuous traces of the *Heidenröslein*-song, suggestive, at least, of the